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and his whole system seemed to be under an unusual excitement. He came up to me, and seemed to expect some compliments; but, as his playing reminded me only of Herr Cline's dancing on the tight-rope, and Signor Blitz's performance with six dinner plates, I concluded not to say anything. If he felt at all any disappointment about it, it soon passed away; for, in a moment a chord sounded from the instrument, which called the operator there. The chord proceeded from Boston, and was followed by a telegraphic communication from the agent, wherein he stated that the Boston ladies were delighted with *la Violette*, and still more so with the automaton, which understands its part so well. The piece was rapturously encored—and, as the agent knew that an encore in Boston simply meant "give us something more for our money"—he suggested that some other piece might be substituted for *la Violette*. Mr. H. replied, that he would first find out what the other agents had to say before he would fix upon any piece; and, almost instantly, Mr. B. sent a message from Philadelphia, amounting to a similar request. C., D. and E., followed; and now Mr. H. sat down and played "'Tis the Last Rose of Summer," with variations, on the dumb piano. After this performance, we had a little rest; for the vocalists in the different cities, delighted or disgusted their respective audience, and in his or her own peculiar style. The New Orleans audience had certainly the best of it, for the Prima Donna was a singer of no common merit; and some of the gentlemen had, according to later accounts, not even at this moment made up their minds, which was the most attractive feature of the concert, Herr Alexander H. H. or the Prima Donna. But the next piece proved to them, that Mr. H. could and would have no one to share with him the favor of the audience. He played the variations to "Le pre aux Clercs;" and, if I can believe the reports of the different agents, it must certainly have been the most extraordinary performance on the piano. I sat near the piano during the performance, and though I heard no sound, still I judged by the *tours de force* of his fingers, that it must be a very extraordinary composition.

Subjoined, will be found the new elucidation of the old idea, with the difference, that while the first was manifestly a jest, the second is seriously claimed as a practical fact:

MUSICAL TELEGRAPHY.

BY GEORGE P. HACHENBERG, M. D., HUDSON, NEW YORK.

Since the year 1860, I have been giving attention to the subject of musical telegraphy; that is, to apply electricity as a mechanical means to play key musical instruments, such as the organ, piano, and melodeon.

On this subject, I have completed my invention to meet three different indications: 1st. The application of electricity limited to one instrument, in order to make the touch and the action on the note strictly simultaneous, thus putting each note under the full subjection of the will. 2d. To connect electrically a number of instruments together, and have them played upon simultaneously by one performer. 3d. The construction of a musicometer in order to test the merit and

accuracy of difficult musical compositions. It is automatic in its action, and can readily be adjusted to play any piece of music.

1. Under this heading, we propose to bring the accuracy and perfection of music produced on key instruments, by the manipulations of skillful musicians to the highest degree. The player's touch is to be his music. Time and harmony are to be under the full control of his skill and conception. Not only this, but the whole concord and harmony connected with a given note can be centred in one touch, thus giving volume and compass to the expression of that note which otherwise could not be accomplished. A piano thus arranged, has no pedals to regulate the expression of music; but each individual key is so constructed as to secure any expression in playing it the performer may see fit.

2. Under this arrangement, the object is to afford the best music for the million. This is to be accomplished by the following arrangement: A depot piano or other instrument is stationed in a room in the central part of a city, which is under the management of expert players. This instrument has an electrical attachment connected with a cable which is to communicate with different instruments of the same kind, through different parts of the city. Each distal instrument has likewise its electrical attachment, however, differently constructed from the one connected with the operator's instrument. As the musician plays on the instrument at the depot-quarters, so will be the music on all the instruments that hold an electrical communication with it. Thus one person on the piano may play more than a thousand pianos at the same time. The communication of instruments may even be as extensive as to have thousands of musical instruments of different cities so connected as to be played by one person. Through American skill, capital, and energy, it is an event that may yet be consummated, for our distinguished pianist, Jerome Hopkins, to give us a musical entertainment at the Academy of Music in New York, that will not only be simultaneously represented in well-filled houses in different cities of the United States, but the same music may issue forth from the piano in the Queen's chamber in the Windsor Palace! The cable used in this invention is less than an inch in diameter, and is composed of a strand of more than fifty insulated wires.

3. The musicometer is virtually a self-playing instrument, and is composed of several parts; the musical instrument itself, its electrical attachment, the musicometer, its clock-work machinery, and its electrical appliances. The music is arranged on the musicometer, and of course is expressed by the instrument. There is no miserable, uncouth, drum-like arrangement about this part of the invention, as some perhaps may suppose. Expression is likewise perfectly given in this kind of music, as the concord and harmony of any given note can with it be simultaneously given. The musicometer could likewise be used with extraordinary effect at the depot-chamber, described above. It would not only serve well for interludes in "live music" performed by players at headquarters, but can be made to serve thousands of families with unceasing sweet, sedative music at all hours of the night, to lull to sleep the colicky babe, the nervous mother, or conscience-stricken father. On this instrument, we bring all manipulations in

making music to the most exact standard. In time, it will not err in the millionth part of a second. As the playing is automatic, with electrical exactness, no deviation from its perfectness can take place. By the use of the musicometer, with a certain combination of notes, a Chickering can be made to warble its notes more beautiful and charming than those of a bird.

By the combined use of the above inventions, one of the finest musical effects could be secured that probably could be conceived by the most sensitive imagination. For this purpose, a large musical hall, possessing special acoustic effects, would be necessary. Within this hall we would arrange, at different angles, all around the audience, a large number of musical instruments, electrically connected. These are to be played in concert harmony, either by one or more performers, or in connection with one or more musicometers. By certain adjustments of several instruments of the latter, the intonation of many thousand notes could be given in a single expression, and still so soft and sweet as to have its harmony broken by the fall of a pin. With such extraordinary intonations as these, not emanating from fixed places, but in combination, coming in sweet harmony from all points, so to speak, to engulf in music the audience at once—surge enough, leaving them in wonderment to feel Shakespeare's quotation given below. Virtually, in this hall they would be listening to a harp with a thousand strings, strung to mortal ear, the world all over.

Part of these inventions I made public a few years ago. It was with the same motive I have now; that is, to induce capitalists to take interest in the consummation of an invention that would prove an honor to the inventive genius of this country, not for the purpose of making music a great wonder, but to bring it to its most perfect standard. This can only be accomplished through the agency of electricity. In this, I am perhaps less selfish than many may suppose. The work before me can not be the work of one man, or of one age to complete it; but still, for all that, the immediate investment of a hundred thousand, even for theatrical purposes, would yield its millions in less than ten years.

At the Italiens they play *Lucia*, *Crispino e la Comare*, *La Traviata*, *Don Pasquale*—in all which Mdle. Adelina Patti appears. In fact she is the single talisman of the Salle Ventadour, and when an opera is given in which she is not allotted a part, the receipts exhibit an extraordinary falling off. Is M. Bagier to be blamed, therefore, for making so much use of his only powerful attraction? One can hardly say; no doubt it is a great temptation. Mdle. Patti is announced for the part of Angiolina in Prince Poniatowski's operabuffa, *Don Desiderio*, in which I have no doubt she will achieve a new and triumphant success.

Mdlle. Irma Marié, the sister of Madame Galli-Marié, has made her *début* at the Opéra-Comique as Pamina in *La Flûte Enchantée*. Mdle. Miolan-Cavallo has not improved the success of Mozart's opera by resigning a part which she sustained so ably, both as actress and singer, to a mere novice.

* Joachim will cond. of the first Philharmonic concert, at Hambourg, on the 11th of October.

Watson's Art Journal.

NEW YORK, SATURDAY, NOV. 9, 1867.

PUBLICATION OFFICE, CLINTON HALL, ASTOR PLACE.

NOTICE.—The Publication Office of the ART-JOURNAL, will be, after this date, in Clinton Hall Building, Astor Place, next door to the Savings Bank, where subscriptions and advertisements will be received.

Editorial Rooms, 806 Broadway.

Advertisements for the current week, must be sent in before noon on Friday.

MUSICAL AGENCY.—Frequent applications are made to us, for musicians in the various branches of the profession, Opera, Concerts, the Church, Teaching, &c. Parties who desire to be entered upon our register, can do so by applying at our business office, Clinton Buildings, Astor Place.

FRENCH THEATRE.

That most enterprising of Directors, Mr. H. L. Bateman, while giving to the public of New York the renowned burlesque Opera, "La Grande Duchesse de Gerolstein," has furnished us with the best dramatic representation of French comedy, we have had in this city for years. The "Romance of a Poor Young Man" was succeeded a few evenings since by the graphic and amusing piece, "Les Amours de Cléopâtre," in which Mlle. Reillez, a young and charming actress, made a decided success. Any one who has or expects to have a fit of the blues, we advise to stand not on the order of their going, but go at once to see this inimitably funny comedy; for in the plot and its rendition by this talented company, they will find both cure and antidote. The plot of this piece is very slight in itself, but rendered interesting by the most amusing incidents and comic situations. Cléopâtre, a brodeus, has been the chere amie of Gullistan for several years, and at last, he becoming tired of her society, thinks he will take unto himself a wife, which piece of information she manages to get out of him, as only a French woman could. She then conceives a clever plan to prevent him from arriving at the house of his intended, in time to sign the marriage contract. After much difficulty he succeeds in escaping from her, and reaches the house of his intended father-in-law, at about two o'clock in the morning, finding the entire company asleep.

Having made his excuses, which he does in a confused manner, they proceed with the ceremony, which is interrupted by the apparition of Cléopâtre, who announces herself as the sister of Gullistan; he, not daring to contradict this statement for fear of an ex-

posé, she is allowed to remain an honored guest, to witness the ceremony, which she interrupts by a variety of ingenious devices, and finally succeeds in preventing it from taking place. After many amusing incidents the play ends, Cléopâtre being victorious (as what woman will not be over mankind when she chooses?) and regains the affections of Gullistan. The young girl, his fiancé, falls very conveniently in love with his friend, all parties being well pleased with this arrangement; the curtain drops.

The success of this piece depends on the comprehensive and intelligent Mlle. Reillez, who displays a fire and spirit truly French. She is indeed in this part a very "Diablesse" for tenacity of purpose and energy of execution. She, however, only copies from the life a portrait of the Parisian grisette.

THE WEEK, AND OTHER THINGS.

The production of Gounod's beautiful opera "Romea and Guilietta," has been delayed. It was to have been produced on Monday next, but for causes to us unknown, it is now stated that its first performance "will be duly announced." It cannot be conceded that the high prices ruling at the Academy of Music, though fully warranted by the exorbitant salaries demanded by the Italian artists, are beyond the means of the general public—that that class which makes up crowded and paying houses. Money is scarce, and people will run where they can get good amusement cheap.

We are sorry for the cause, but we are glad to find that Mr. Maretzek has taken warning by the times, and has determined to reduce his prices of admission to the rates prevailing before the war. This yielding to circumstances will be popular, and combined with the striking novelties with which the new season will be inaugurated, will, we believe, bring bright faces at the Academy of Music, attract crowded and enthusiastic audiences, and cause a wholesome fullness in the treasury sacks. We await with expectation and anxiety, the announcement of the first night of "Romea and Guilietta."

At the French Theatre, the "Duchess of Gerolstein" still reigns supreme. Notwithstanding the unfortunate, but undoubted illness of Mlle. Tostee, the light and fascinating music, and the perfection of the entire *mise en scene*, continue to attract large, brilliant and delighted audiences, and as the reputation spreads day by day, bringing countless new admirers, the day of its decline in popularity, seems to be as distant as ever. The decided success of this opera proves satisfactorily that a thing thoroughly well done, is certain to command success. Our readers should remember that there will

be a "Duchess" matinee at the Theatre Francaise to-day.

New York will hail with pleasure the announcement that that superb artist, Madame Adelaide Ristori, will give three performances in New York, previous to her departure for Havana. The nights of performance will be Monday and Tuesday, Nov. 18th and 19th, and the third performance will be a "Marie Antoinette" matinee on Wednesday afternoon. The sale of tickets for these performances will commence at Schirmer's, 701 Broadway, on Tuesday, the 12th inst.

It is pleasant to record the renewed success of an old and highly-respected house—a New York institution for over thirty years. We allude to the house of DUNHAM & SONS, pianoforte manufacturers, which has again taken the lead among the great manufacturers of the country. Always foremost in the sterling excellence of their instrument, and leading minds in the march of improvement, they have recently started out in active and successful competition with the leading makers who have, for some years, contrived to absorb the public attention. They are antagonists not to be trifled with, for the reason that the name of "Dunham" is a tower of strength all over the country, simply because every old instrument of the make, is an existing proof of its sterling and admirable character of construction which renders it capable of lasting nearly a lifetime. And further, that great wealth of the firm, and the long practical experience of the senior member, give assurance that all that unlimited means can purchase, and experience secure, will be concentrated in the future management of the business.

The issuing of their new circulars, produced congratulations from all quarters, and caused an influx of orders in less than six weeks, which will take them, with all the additional manufacturing facilities they can command, over six months to fill.

This extraordinary success is due alike to the old and the present reputation of the "Dunham" pianofortes, and we are delighted to record the facts as we have stated them.

Carhart & Needham, the pioneers of the Reed Organ, and the originators of nearly all the important improvements in the manufacture of these instruments, have recently completed what may be called the "King of Reed Organs," for it certainly is without a peer in the country. The instrument which they exhibited in the Fair of the American Institute last year, which won the admiration not only of the public, but of every practical expert, and carried off the Gold Medal, distancing every competitor, was in truth a noble instrument; but the one just completed, and now on exhibition at their ware-rooms, 97, 99, and 101 East Twenty-third street, greatly